

JEFFERSON MONTHLY



Eritreans Dreaming Home *Ashland to Africa, art and the search for peace persist*



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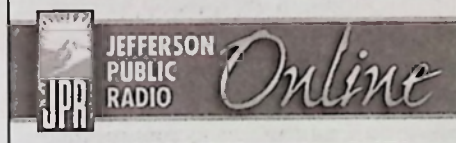
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ANDRÉE LANTHIER

John Pribyl is Caliban in the Oregon Shakespeare Festival's production of *The Tempest*. See Artscene, page 28.

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ON THE COVER

"Mandala for Peace," by Betty LaDuke, one of many paintings and drawings inspired by her travels to Eritrea. See feature, page 8.

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JEFFERSON MONTHLY

AUGUST 2001

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Summer often gives local residents travel fever; the fascination of the earth's far corners draws many dreams. How many, though, dream of visiting one of the planet's tougher corners, where war, displacement and starvation are the realities? The small African nation of Eritrea is no vacation paradise: its many struggles, including a brutal border war with Ethiopia, have left it ravaged. Yet Ashland artist and cultural emissary Betty LaDuke has made several visits there in recent years, finding hope and art amidst the ruins, and human connections across distant borders. Here, she relates her rich experience in words, paintings and drawings.



A few of the residents of Camp Maihabar, one of many Eritrean camps for people displaced by war.

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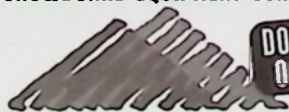
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TUNED IN

Ronald Kramer

Retiring Russell

Anyone who has listened to, or known, Russell Sadler probably finds it inconceivable that the word "retiring" could be used in the same sentence with his name. Russell has been a strong source of political observation in Oregon for thirty years, and reticence is not an adjective that leaps to mind in contemplating his remarkable career.

So it is with a real measure of loss that I must report to you that Russell decided in June to end his "Oregon Outlook" daily political commentaries which have informed, entertained and infuriated (sometimes all at the same time) listeners for three decades. While a given individual listener might agree or disagree with one of Russell's commentaries, his thoughts have always been provocative and stimulated community dialogue.

In February 1996 I wrote a column entitled "Tyrannosaurus Sadler" and described him, affectionately, as a dinosaur because political commentary on radio (or television for that matter) is essentially extinct. Public radio continues the tradition with the contributions of citizen commentators and radio essayists on National Public Radio. Daniel Schorr is the only regular political commentator whose name comes to my mind on the national radio (or television) scene. The Eric Sevareids, Edward R. Murrows and H. V. Kaltenborns are all long gone and one can only speculate as to whether the mantle will pass from Schorr to another commentator when Schorr utters his sign off. Hopefully, that won't be for many years to come; but Schorr is in his eighties.

On the local and regional level a long, vigorous and cherished tradition is ending. Oregon (and California) once had hosts of political commentators on statewide and local affairs. In Oregon one of the most

famous was Tom McCall, who got his start as a political commentator for KGW in Portland and went on to become one of Oregon's most beloved and influential governors. Once many local radio stations employed political commentators, but for many years Sadler has been the only daily political commentator on radio in Oregon (or northern California). Commentators became a casualty of commerce, timidity,

and the dilution in broadcasting of a sense of mission. Nowadays few radio stations even operate newsrooms let alone employ commentators. Even twenty and thirty years ago, operating radio and television newsrooms had little place for commentators whose views

were bound to infuriate some members of the public—people who sometimes were advertisers. Station managers and owners weren't looking for any such controversies.

We first began airing Russell's daily pieces in March, 1986. Did I always agree with him? Hardly. Sometimes I did; sometimes I didn't. Some times I voiced my views to him but, more often than not, like you I just listened and thought about what he said. But Russell's job has always been to call 'em like he sees 'em rather than to echo the view of individuals, or JPR, so my personal "agreeing with Russell" quotient was never really an issue. Both Russell and I knew and respected that. The issue is, and has always been, did Russell effectively stimulate thought on issues and help listeners form conclusions (whether consistent with Russell's thinking or not)? On that scorecard our listeners have always ranked Russell highly.

Some times we receive mail from listeners opining the lack of additional commentators on JPR's air. They would write, "Isn't there someone else who can offer a daily 'counter' to Sadler"? While I believe

our world might well be a better place if there were multiple commentators regularly appearing on radio and television stations, the answer to such questions has sadly been "no there isn't." The broadcast industry no longer makes air time available for such endeavor and no one else besides Russell has been able to maintain a daily commentary business. Now, sadly, with Russell's decision to end "Oregon Outlook," the answer is that there are no daily radio commentators to be heard on radio anywhere in Oregon.

Those who thrive on darker interpretations of events will hasten to read sinister scenarios in Russell's departure. Some will speculate that JPR caved into political pressure and ended the series. Frankly, it came as a total surprise when Russell advised me during the last week of June that his teaching assignment with Southern Oregon University—his principal work—had changed and that it had led to his decision to end the daily radio commentaries on just a few days notice to us. Maybe that's better than a long "good-bye" anyway. So the simple truth is that, while fighting the trend which has constantly diminished and shrunken the viability of daily radio commentary as he has for so many years, Russell now finds it necessary and desirable to move on to other areas of endeavor.

We shall miss him for all that he has offered and represented. While you may still hear him occasionally on special JPR broadcasts, his daily voice of political observation are gone.

For that, and for all the tradition his commentaries have represented over the years, we salute and mourn the passing of Tyrannosaurus Sadler. ■

Ronald Kramer is JPR's Executive Director.

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JEFFERSON ALMANAC

John Darling

I Admit It: I'm Afraid

I was doing a story on the proposed commuter rail between Ashland and Grants Pass and it started out as a story about, gee, a neat, sensible step forward in human progress and what fun it is to ride a train. Soon, though, as more and more people talked about it, the story shifted. It became a story about The Issue.

It became our story, everyone's story, the number one story, the story underlying so many stories today and, to use the nice word, it's called growth. It's not raccoons that are growing or trees or birds or grass or ants; it's us - and we're doing it furiously and heedlessly. The commuter rail is a model of The Issue. The rail will help get people out of their cars and lessen the need for more freeways, congestion and parking structures. But the train isn't quite needed yet, because it's not sprawled and congested enough yet,

you see, but we all know it will be in five or 10 years and we're doing nothing to stop it - only to direct it, if possible.

"The Rogue Valley is one of the fastest growing areas of the state," said interviewee Ed Immel, Oregon Department of Transportation (ODOT) rail planner in Salem. "You're going to have a whole lot more people, cars and congestion. It's on everyone's minds. It's like a big wave coming behind you." And I thought, okay, when that comes, I'll fly away to where this hasn't happened yet. But then I remembered that everything's connected and it's happening everywhere.

We don't get it, we humans, we beings of supposedly higher intelligence. Nature governs all creatures, so they don't overrun the world with sheer numbers, causing the collapse of the environment which sustains them. Our intelligence allows us to escape this. Should we call it intelligence, then? We should probably conclude that

the sort of intelligence we have, while really excellent for thinking up cool technology and reflecting on the meaning of life, is actually a liability as a survival trait.

We lack a sense of restraint and balance. We're voracious. We sometimes tell ourselves this is a Western man thing and that tribal folk weren't like this. They lived in harmony with nature. But now comes a University of California study showing the original Americans, on arrival here 13,000 years ago found mammoths, camels, giant armadillos, giant ground sloths, large-horned bison, oxen and many other megafauna and within 1,000 years wiped them all out. With no prey, sabre-toothed cats and dire wolves died, too.

So, it's all of us. We're the problem. We have to change. And any strategy that doesn't start there, won't work. I don't think I'm imagining it - that in

the past few years there's been a serious uptick in the number of people feeling really apprehensive, okay, afraid about what's going to happen to the world, to us, to our kids, to nature, to the whole thing, and we're talking not in the next couple centuries, but in the next one generation. She who bats last has stepped up to the plate.

We watch all the pundit interruption-fests on TV and we hardly see anything about all this. Are we really supposed to believe society's agenda should be drug abuse, missile shields and health care, the latter with a goal of helping more humans live longer while tens of thousands of species disappear annually under our footprint?

We're in serious denial about all this. Even people who do see the whole picture don't say that much about it. No politician ever says the word: population. It's not cool to get wild-eyed at the office or a party and say, hey people, I'm getting really freaked

“
 THE SORT OF
 INTELLIGENCE WE HAVE
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out about what's going to happen to civilization and the planet, what with global warming, not even to mention the mass extinctions going on (the most in 250 million years) or the pollution or the plain old disappearance of space.

Is anyone else freaked out or is it just me? Please give me a reality check and if I'm out of line, I'll just go crack a Bud and watch TV, that vast, peppy, colorful digital mood pill that mirrors our culture by telling me no such danger exists and I should eagerly continue my self-absorbed "good greed" and continue believing the world is mainly about sex and crime, which, respectively, should lure and terrify me. If only crime were all we had to fear. It almost makes you nostalgic.

But once in a while, like when Bill Moyers did his *Earth on the Edge* special recently, we get the straight story. Is the planet going down the tubes? Why yes, it is, say all the respectable scientists from the prestigious institutions. Should we wait till it gets undeniably out of control before we get organized and change our ways? No, they all said, if we wait till we have proof of our misdeeds and life is really uncomfortable, then it'll be far too late. We can only stop it if we give it all we've got starting yesterday.

Moyers modeled survival scenarios now in place and working. In British Columbia, loggers, environmentalists and First Nation members give up their self-righteous battles with each other, sit down and hammer out a plan for selective logging of old growth that allows sustainable woodlands and streams. My jaw dropped. This has to happen: timber interests admit the environment exists; environmentalists admit the economy exists; both admit the existence of a people before them who lived in a sustainable world. Now let's move forward. Please. I'm afraid. □

John Darling is an Ashland writer and counselor.

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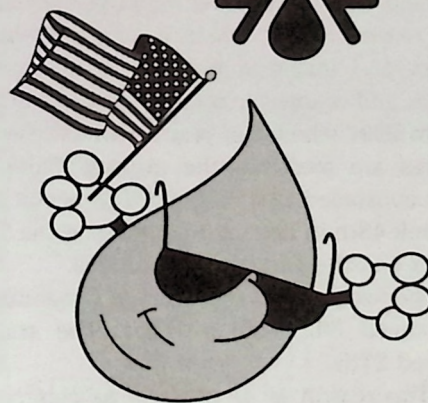


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JEFFERSON OUTLOOK

Russell Sadler

Another Energetic Debate

Many people outside California blame that state's electricity shortage on inefficient use of energy. It's a bum rap.

Despite the federal government's complicity in the electricity "shortage" created by the inept Energy Policy Act of 1992, the Oil Patch partisans in the White House are deliberately perpetuating the fiction that this is just California's problem. California, alone, bungled deregulation and Californians, as we all know, are energy hogs.

The problem, of course, is that Californians are not energy hogs. California ranks 48th in the nation in energy consumption per capita despite an economy that out-produces entire nations.

The U.S. Department of Energy publishes statistics that keep track of energy use by states in British Thermal Units (BTUs). This is a unit of measure that tallies all energy use—petroleum, natural gas, nuclear power and electricity—and makes it possible to compare apples and oranges in a fair and useful way.

In 1997—the latest year for which these figures are available—the average Californian consumed 240 million BTUs per year, to rank 48th in domestic use among the 50 states and the District of Columbia.

By comparison, the average Oregonian consumed 342 million BTUs. The state ranked 27th.

The reason is as obvious as common sense. Oregon winters are darker and colder than California's. Oregonians consume more energy because they need more light and heat.

The Department of Energy statistics reveal a pattern of energy use. Sparsely populated states use more energy per capita than urban states, because their widely dispersed populations drive longer distances and have less public transportation to rely on.

Northern rural states tend to use more energy than southern urban states. It will surprise no one to learn the highest per capita energy use is in Alaska, where the average person consumes 1.143 billion BTUs in a year.

Nor is it a surprise to learn that Hawaiians use the least energy. The per capita consumption in Hawaii is 201 million BTUs. But as the editors at *The Eugene Register-Guard*—who took the time to compile these statistics—observe, there are some interesting anomalies to the pattern.

There is a southern state that contains three of the nation's largest urban areas, but whose energy consumption of 587 million BTUs per capita puts it in fourth place nationally between Number 3 Wyoming and Number 5 North Dakota. This southern state is one of the largest energy consumers in the country—twice the per capita consumption of California. The name of the southern state is Texas.

Texas uses a lot of energy because it originates there and it's cheap. None of the economists' beloved "price signals" hold for the Lone Star state. If Texans are asked to conserve, they feel the "American standard of living" is in free-fall. In a state that celebrates "bigger is better," Texans measure success by the growth of their consumption. Nothing in Texas succeeds like excess.

What the Oil Patch partisans cannot understand is that the people on the west coast feel the same way about our hydro-electric power.

The hydropower that produces two-thirds of the Pacific Northwest's electricity confounds the politicians and the ideologues who drafted the federal "utility deregulation" scheme in 1992. This vast, publicly owned resource—so different from

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the oil, gas and coal used in the rest of the country—has given the West some of the lowest electricity prices in the country. The quickest way to produce more electricity on the West Coast is to use existing cheap hydroelectric power more efficiently. Even “market theory” admits competition cannot reduce the price of something that is already selling at below market prices.

Using cheap hydropower more efficiently doesn't fit the agenda of the Oil Patch partisans. Their “utility deregulation” is deliberately intended to increase demand for the oil, gas and coal industries. Energy consumption has actually declined in nearly every sector of the economy because Americans are using energy more efficiently than they did 20 years ago. The sole exception is the transportation sector where high-profile, gas-guzzling SUVs perpetuate the impression that Americans are energy hogs.

Confounded economists insist the solution to declining profitability of the oil, gas and coal industries is raising prices on hydroelectricity to “market” levels, to make oil, coal and gas “competitive.” Westerners watch incredulously as the price of kilowatts that cost \$40 to produce are suddenly priced at \$900 simply because the “energy producers” in Texas want more money. Why should the West Coast buy into welfare capitalism when we can improve our standard of living by continuing to average the price of publicly owned hydroelectricity with more expensive thermally generated electricity that population growth requires? The folks in Texas and Washington, D.C. really do not understand that it's the rain that keeps the oil, coal and gas industries from making more money in the West. The rain and the hydropower it produces is as much the West Coast's natural wealth as oil is the natural wealth of Texas. ■

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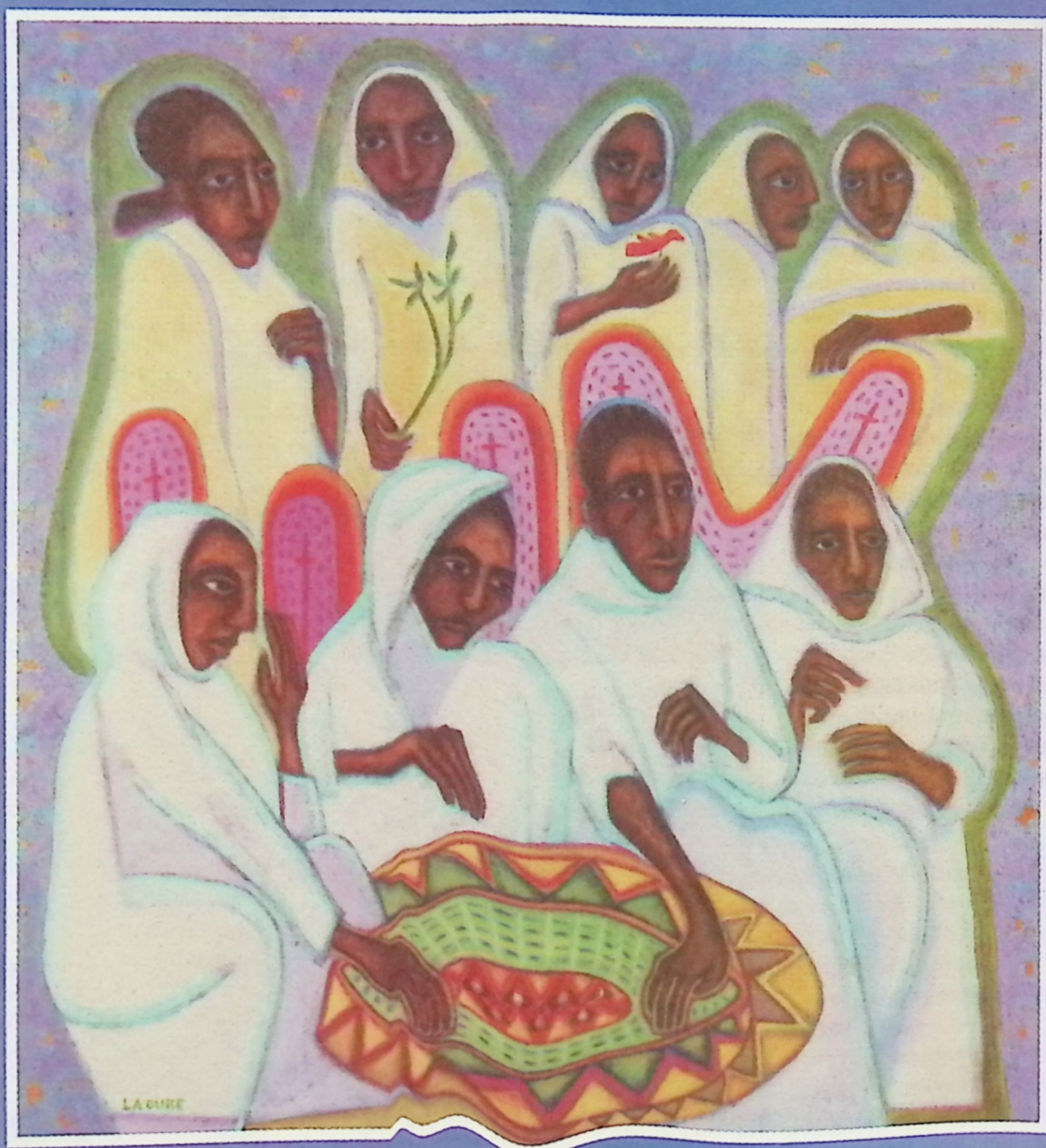
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FEATURE STORY

Eritreans Dreaming Home

Through her art and her experience, an Ashland artist and cultural emissary shares the deep pain and beauty of the struggles of one of Africa's newest nations.

By Betty LaDuke



It's Safe Now

It's safe now," I was told before I returned for my eighth visit to Eritrea in February, 2001. A peace treaty with Ethiopia had been signed in December, 2000, ending a devastating two-year "border war" that had escalated into a massive Ethiopian invasion of Eritrea. Many thousands were left dead or wounded on both sides of the disputed border. Approximately 2,500 United Nations troops had just arrived and were temporarily stationed in this region until the old Italian colonial border lines could be decisively re-established. However, I was concerned that, with "peace," the 1999 U.N.-imposed arms embargo that helped bring this war to an end would soon be lifted. Since the United States is the world's largest arms supplier, new conflict could erupt, aided by our own country.

Sponsored as an artistic and cultural emissary by the USIS (United States Information Service) and the American Embassy, I would be presenting my visual interpretations of Eritrea during peace, war, and the dream of peace again.

In the United States, Eritrean residents frequently came to receptions of my two circulating exhibitions, *From Eritrea With Love* and *Eritrea-Ethiopia: Prayers For Peace*. These exhibits have appeared at more than twenty sites: in Oregon, including the Maude Kern Art Center, Pacific University and the Coos Art Museum; and across the United States to Chicago's Field Museum, Chattanooga's African American Museum, the Hampton University Art Museum, and the Dallas Museum of Art. Now I wondered: how would Eritrean school children, teachers, parents, grandparents, ex-fighters, refugees, and IDPs (Internally Displaced People) relate to my interpretations of their reality?

Armed with a slide projector, many slides, sketchbook, and a camera, I was escorted by Jeep beyond Asmara, the Eritrean capital, to the Red Sea port of Massawa, and the towns of Keren, Mendafera, Decemhare, Afabet, and Barentu. I also took posters of my paintings "Saho Dream Weavers," "Eritrea Tree of Life," "Mandala for Peace," and "Reshaping the Land" to donate to the schools, libraries, and culture centers where I gave my presentations.

During an intense two-week period of travel and slide-talks to groups of 30 to 300 people, I was asked many questions about the symbolic meaning of my art—art that required an imaginative leap in contrast to their popular social realist art and posters, which had evolved during the struggle for independence. They were surprised to learn that I had visited and sketched in the war zone and refugee relocation camps when it was "not safe" in 1998 and 1999, and then painted "Refugee Camp," "War Harvest," "Flight," and "Displaced Peoples."

In another painting, "Where Have All the Fathers Gone," three generations pray for their loved ones under the benevolent gaze of the Virgin, as a cross appears intertwined with the Star of David and the Moslem crescent and star, as all these religions have ancient roots in Ethiopia and Eritrea. Traditional Eritrean hospitality is portrayed in "Tea Dreams," while "Mandala for Peace" and "Grandmothers Dreaming Peace" emphasize Eritreans' pride and resilience. Intrigued by the bold colors and forms, diverse audiences from Asmara University students to village children all seemed appreciative.

*Now I wondered:
how would Eritreans
relate to my
interpretations
of their reality?*



PREVIOUS PAGE: "Grandmothers Dreaming Peace" emphasizes Eritreans' pride and resilience. ABOVE: "Tea Dreams" shows traditional Eritrean hospitality.

IDP Camps

I compared the 30,000 residents of each camp to the 20,000 residents of my home town of Ashland, and imagined all of us scrambling with meager possessions by foot to seek safety in our surrounding Siskiyou Mountains.

En route, I experienced another season of this young nation's see-saw journey since the aftermath of a wasteful, destructive setback, a border war Eritreans had never expected. I would see the border zone residents now living in the IDP (Internally Displaced People) camps of Dedda, Alba, Maihabar, and Afabet, where they had fled for safety from bombs, tanks, and military occupation.

The density of these tent communities was staggering, where they were semi-hidden among acacia trees and a river bed, or scattered along the barren, rocky slopes of mountains, or stretching across flat, sun-dried fields. I compared the 30,000 residents of each camp to the 20,000 residents of my home town of Ashland, and imagined all of us scrambling with meager possessions by foot to seek safety in our surrounding Siskiyou Mountains.

More than two years later, even after the peace treaties were signed, the residents of these tent communities—predominantly mothers and children, farmers and shepherds—could only keep dreaming of home, even if it was looted or destroyed. But home remained unsafe, until the land mines left by Ethiopia were removed—a dangerous and slow process.

Once again I sketched the sad, longing expressions of people whose lives were “on hold.” Mothers and children had basic survival routines of cooking and washing clothes. There were school teachers in the camps and classes of 60 to 100 or more children were held in large tents. In some camps, there were literacy classes for the mothers sponsored by the National Youth Service. However, the older men had less to do, and they dreamed of home, the harvests they would be missing, and the animals they normally cared for.

Barentu and Decemhare

In the midst of the bombed ruins, I was surprised by the surface appearance of normalcy of several shops and one hotel along the Barentu main street. Patched and repaired, most shops were open, though merchandise had been looted and scantily replaced. Kunama villagers with their donkeys and camels, UN trucks carrying troops and supplies to the border zone and large OXFAM trucks loaded with sacks of grain were all part of main street traffic.

At first it seemed as if the war had never happened. When we visited a Barentu elementary school, during recess we saw girls jumping rope and boys playing kickball. The principal explained that fewer than half of the 2,000 registered students had returned from the IDP camp of Afabet. After the Barentu bombing and invasion, there was looting of all the school supplies, including books, typewriters, and mimeograph machines. But the teachers were all there and the students who had returned were very eager to learn.

En route one morning at 7:30 a.m. in the town of Decemhare, we were startled by a shrill and piercing siren. For the next fifteen minutes, we witnessed how 6,000 secondary school students carrying book bags and wearing burgundy sweaters and navy pants or skirts came eagerly walking or running, riding bicycles, or scrambling out of open trucks that had brought them from the surrounding villages thirty or more kilometers away to attend class.

At a Decemhare elementary school, I was greeted by a former student from a 1995 art workshop that I had presented at the Asmara School of Art. He was now the art teacher for 2,000 school children. I was surprised to see the same 18" x 24" Strathmore art pad (a workshop donation) that he was still using to create new, elaborately detailed pen-and-ink drawings on each side of the page. Though art supplies were expensive and scarce, he proudly showed me a series of new acrylic paintings projecting his vision of the past and hopes for the future. While the UN and NGOs (Non-Governmental Organizations) provided very well for people's physical needs, there was also a need for more educational, technical, and creative nourishment. Perhaps some supplies of paper, pencils, books, and art materials could be included?

Ribca's Chicken

Though Woki village was only forty-five kilometers (27 miles) from Asmara, it took us almost an hour to reach Woki from there, as the long, rock-filled detour from the main road was unpaved. I had visited Woki several times before with Wayne and Laurie Kessler, my ex-Peace Corps friends from Redding, now living and working in Eritrea, and their Eritrean friends Ghebrecriostos and Meharet.

Ironically, in 1994, while the Kesslers were in Redding, they heard an interview I did with Lucy Edwards on *The Jefferson Daily*, Jefferson Public Radio's on-air news-magazine. In that interview, I enthusiastically spoke about my upcoming journey to Eritrea for a book project, *Africa: Women's Art, Women's Lives* (Africa World Press, 1997). The Kesslers called and then came to visit me in Ashland prior to their own return to contribute to the future development of one of Africa's newest nations. Since then, we have had annual reunions in Eritrea.

During our current visit together in Woki, a Saints Day festival inspired "Grandmothers Dreaming Peace." This painting was subsequently displayed at the United Nations in the summer of 2000 in an exhibit featuring sixty women artists from around the world, and it is now on permanent display at UNIFEM (United Nations Development Fund for Women). This spring, I was humbled to receive a personal letter from UN Secretary-General Kofi Annan, expressing gratitude for the painting, and enthusiasm for my creation of further work.

During each visit, I loved sketching in Woki. Wherever I turned there were seasonal scenes of plowing, planting, or harvesting millet, corn, or barley; children caring for siblings, herding animals, or carrying water. One cold morning I even sketched grandparents trying to warm up as they sat together in the sun outside their small adobe home.

A few years ago, I had decided to share some of the warm, very colorful, and beautiful handmade sweaters that my mother had knitted for our family over a period of many years. Each one had a label inside the collar reflecting the pride she had in her work, "Handmade by Helen Bernstein." However, my children and grandchildren already had too many, and I felt they should be used rather than consigned to storage. I brought some with me, and spontaneously gave one sweater to Ribca, a Woki grandmother, after I sketched her sitting inside her home surrounded by rabbits.

During this current visit, Ribca was surrounded by many chickens, and she held one in her arms as I sketched her again. When I showed her the completed sketch, though I doubted that her cataract eyes would really permit her to see the results, she kept thrusting one chicken toward me. Using sign language, as my Tigrinya was minimal, I motioned that she should accompany me to the tiny two-room house where my friends were preparing lunch. They explained to me that Ribca had not forgotten that I had given her a sweater, and in appreciation she was reciprocating. She insisted I take the chicken. I tried to tell her that was not necessary, but Ghebrecriostos explained, "It is our custom," and Ribca would be offended if I didn't accept. So the red and black-plumed chicken accompanied us to Asmara and reappeared two nights later as part of a farewell dinner we all shared and enjoyed, another memorable experience before my return to Ashland.

In my studio, I began a new series of paintings: "Ribca's Chickens," "Dreaming Home," and "Seven Sons, Three Martyrs," which expresses a mother's personal loss, endlessly repeated throughout Eritrea and the world. However, I

BELOW: "Ribca's Chickens" shows a Woki grandmother and her brood.



Though art supplies were expensive and scarce, he proudly showed me a series of new acrylic paintings projecting his vision of the past and hopes for the future.

CONTINUED ON PAGE 17

A Nature Notes

SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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NATURE NOTES

Frank Lang

VAPAM and the River

Events happen that make one half inclined to believe in Chaos Theory. Just over ten years ago, on Sunday, July 14, 1991, at about ten o'clock in the evening six miles north of Dunsmuir, the Southern Pacific Railroad, the Sacramento River, and all its living inhabitants met chaos. As a freight train struggled around the Cantura Loop, it derailed at the bridge across the river. By coincidence, a tanker car, reported to be carrying a toxic weed killer or herbicide, left the tracks—spilling thousands of gallons into the river. The death of fish and other organisms in the river soon suggested that the substance was more than a weed killer. It was a piscicide, an insecticide, an algicide. It was these and more: it was a biocide. It seemed to kill every aquatic organism that contacted it. What was the biocide? One article said it was metham.

A trip to the college library and conversations with chemist colleagues revealed the following information. Metham is also known as: metham-sodium, or metam-sodium or sodium methyldithiocarbamate. Its trade name is VAPAM, a well-known, widely used soil fumigant. It has been around since the mid 1950s, killing soil nematodes and soil fungi. At higher concentrations it is an effective non-selective herbicide. It has been used to fight the fungus that causes Dutch elm disease, to pre-treat soils before planting lawns to get rid of undesirable plants like Bermuda grass, to kill nematodes in potato fields, and to get rid of soil undesirables in horticultural nurseries and greenhouses. Metham kills roots of trees clogging sewer pipes.

Metham is usually injected below the soil surface or applied to the surface and washed into the soil. Metham decomposes to the active killer gas, methyl isothiocyanate, and various smelly sulfur com-

pounds. Covering the field with plastic tarps keeps the sterilant in the soil. After a time, days or weeks, the methyl isothiocyanate breaks down chemically to harmless constituents, which is good news. Once that happens, soils, free from nasty pests, can be planted with desired plants. In British greenhouses, sterilized soil is sown with cress seed. If the cress germinates normally, then it is safe to plant the desired crop.

How poisonous is metham? What it kills and how much it takes depends on the size and physiology of the poisoned organism. It would take several ounces of pure metham taken orally to kill a 170-pound human, assuming we would react

like laboratory rats. Metham's breakdown product methyl isothiocyanate is more toxic. Although these substances are not to be trifled with, it takes only a pinch or less of pure nicotine to kill a human.

What are the long term ecological effects? Some said then that the river wouldn't recover for ten years. Recovery is a slow process: when the toxic compounds break down and dissipate, organisms migrating down from unaffected upstream populations occupy the vacated niches. Although by nature's clock, ten years is but a twinkling of an eye, the events of July 14, 1991, remain a natural and a human tragedy. □

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Music on the Half Shell

By Vicki Nielsen

Roseburg's free concert series, Music on the Half Shell, will conclude its successful tenth season with three more performances from world-class bands. One of the most interesting world music bands today, the Afro-Celt Sound System, will perform on July 31. Their melodic, high-energy mixture of African, Celtic and electronic sounds has found a passionate following, internationally; appearances on their new CD by Peter Gabriel and Robert Plant have brought their music to new heights. One of Oregon's own best bands, Pink Martini, will appear next on August 7. Equally eclectic, their music moves from classical chamber music to French to Cuban in an unclassifiable but accessible way, and their one CD has sold hundreds of thousands of copies. Then, one of the country's most enduringly popular jazz fusion bands, Spyro Gyra, will perform on August 14. All will appear for free at Stewart Park in Roseburg at 7 p.m. on their appointed evening.

Free? Really? How do they do that? Most people ask those incredulous questions when they hear of performances in Roseburg from bands that command hefty ticket prices elsewhere. And the story is really a remarkable one.

Music on the Half Shell (MOTHS) had its first concert in the summer of 1992. Then it was primarily local and regional bands; but its debut led to where the series is today. MOTHS now hosts eight concerts every summer, featuring world class performers and entertaining thousands of people from all over southern Oregon.

The concert series was the brain child of Dick Nichols. After spending several years on the parks commission, and countless hours "selling" the idea, he and his wife Muriel, with the help of a few other committee members, convinced the City of Roseburg to



clear a weed-covered hillside by the river and construct a bandshell. It is now the home to MOTHS, as well as serving as a performing arts center for other activities through the summer.

Music on the Half Shell is unique in many ways. First, committee and crew are all volunteers. Also, no tax dollars support the series. All money is raised through private donations from local busi-

nesses and organizations, and all money goes completely to the production of the concerts. MOTHS has also received several grants over the past ten years to purchase lighting equipment, a motor home (used as a dressing room), and a backdrop. This year MOTHS has purchased catering equipment to make food service for performers and crew more efficient. Efficiency is of the essence, because since the stage sits in a flood zone next to the South Umpqua River, everything has to be stored in another location—and moved every Tuesday. It is a huge undertaking.

The MOTHS committee has maintained a great variety of music—jazz, blues, ethnic, country and more. Lyle Lovett, the Dixie Chicks, Bela Fleck, Acoustic Alchemy, Diane Schuur, Tom Grant, Alison Krauss, Paul Revere and the Raiders, Robert Cray, Keb Mo, Little Feat, and Delbert McClinton are just a few of the many who have performed in recent years—all free, all in Roseburg. Amazing.

For more information on the Music on the Half Shell series, contact Vicki Nielsen at (541)440-3042 or Clint Newell at (531)673-7000.



Michael Feldman's

Whad'Ya Know

All the News that Isn't

The Supreme Court rules the police can't use a thermal image of your house to look for drugs, although they can put a probe up your pitooty at the airport. These guys need to prioritize.

In the largest judgment to date, a former smoker receives three billion dollars for not being told that smoking is bad for you. No one ever told me milk gives you flatulence — that should be worth something.

Microsoft releases its new operating system, XP, which taps into the Central Nervous System of the user and tells you where you want to go today. Some fear if the Microsoft system escapes its platform it will spread across phone poles and out-buildings across the south like Kudzu.

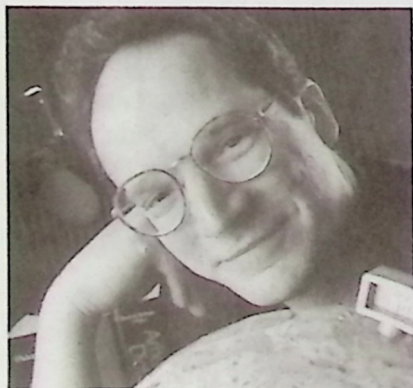
I'm not saying things are looking bad for Firestone, but they've just announced a recall of twenty million tire swings.

In health news, doctors recommend fish for prostate health — the problem is getting them upstream to the affected area. You think salmon have it tough.

In Poland, President Bush said it was "Time to put East and West behind us," which would put us somewhere in the Baltic, off Gdansk.

And Timothy McVeigh proves "Invictus" is one lousy poem.

That's all the news that isn't.



**12 Noon Saturdays on
News & Information Service**



INSIDE THE BOX

Bob Craigmile

Digitally Divided

The "Digital Divide" has become something of a buzzphrase in the last few years. I first encountered the concept in graduate school in the early nineties, in learning about information access issues. The basic problem is that technology use is closely tied to economic level, hence the more income in a household, the more one has access to technology whether at work, home or school.

It's an issue that's going to be with us for some time, despite the economics of the computer industry (where prices are always falling for increasingly powerful machines). An example of the digital divide is the famous punch-card ballots from the presidential election last fall. Poorer districts used the older punch-cards, while more affluent areas had more sophisticated and reliable optical scanners. Some studies show that punch-cards are 300 per cent more likely to fail to accurately register the voter's intent. The meltdowns of some newer systems notwithstanding (as we here in Jackson County can attest), the rule of thumb is: "newer = faster = better". If you can't afford newer, your vote may not get counted.

As another example let's take the case of a wired versus a non-wired library. If you're looking for information on a disease in a wired library, not only will you have access to the local collection, but to the wealth of information (good AND bad) on the Internet. Dozens of web sites present information on everything from gout to cancer. The advantage goes to the wired library. In the past decade more libraries have come online, but the nature of the beast means that there will always be inequalities, especially for those in remote areas where connectivity is expensive.

In the debate about the wired classroom the evidence is murkier. Some

research shows that computer use in a classroom setting is problematic at best. Sometimes the software simply replaces paper drill sheets or reinforces stereotypes, while in other cases the support for appropriate use is simply not feasible given tightening budgets.

Still the divide along economic and racial lines ensures that some will have access to the technology despite its flaws. The statistics tell us that Internet use is very skewed toward higher-average household incomes, with those earn-

ing \$50,000 or more accounting for nearly half of all users. We should be encouraged that the gap is narrower when broken down by race: While 44% of computer owners and users are white, the remainder is split nearly evenly among African Americans and Hispanics (<http://www.pbs.org/digitaldivide/index.html>).


The Internet was created as a "top-down" network (coming from the Defense Department) which in its implementation was well suited to grassroots use. The authority for policing the Internet is still up for grabs to a large degree. Anyone with an Internet connection and computer can, in theory at least, have their little piece of the net. This is the great promise, and perhaps greatest failure, of the Internet. The danger is that if the entry barrier gets higher—online fees, cost of computer ownership, etc.—fewer will be able to participate.

Consider this: when I started graduate school in 1991, a technology fee (dare we call it a tax?) was levied on my account. This amounted to a penalty for non-users who had to pay it as well, but I was determined to get my money's worth, and started using Internet email, ftp and "gopher" (one of the web's precursors). Indiana University deemed using the Internet to be

“
ONE RADICAL POSSIBILITY IS
THAT SOMEDAY ACCESS TO
THE NET WILL NEED TO BE
SOMEHOW GUARANTEED.”

important enough to justify this "penalty" and ten years later I use the Internet—but alas not gopher—everyday. Now entire classes are conducted exclusively online. The seeds were sown long ago for this and other uses. France took the plunge many years ago by installing networked terminals into homes on a mass scale as a way to replace phone books.

One radical possibility is that someday access to the net will need to be somehow guaranteed. While it might seem unlikely now, in fifty years it will likely be a reality. The Internet as a grassroots mechanism can be seen in chat rooms and bulletin boards across the world. To the extent that it levels the playing field the Internet can have a positive impact on the lives of us all and make the promise of democracy a reality. To those threatened by a level playing field it is a risk to be "managed."

So while our legislators are drafting a Patients Bill of Rights, let me propose a simpler but no less drastic measure: An Informatics Bill of Rights. (A search on www.google.com for "information bill of rights" brings up at least one book. I prefer the term "informatics" which includes not only information but the mechanisms whereby it is stored, studied and disseminated. <http://www.m-w.com/cgi-bin/dictionary?va=informatics>.) Along with a Social Security Number we're given an Internet address and an allocation of bandwidth and storage space. Access to the world of information is too important to be left to those who can "afford" it. 

Bob Craigmile is a freelance computer consultant who lives with his family in Jacksonville. You can send him a virus at bcraig@jeffnet.org.

Mark Your Calendar

THE WINGS OF HOPE CELEBRATION

featuring

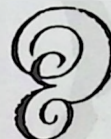
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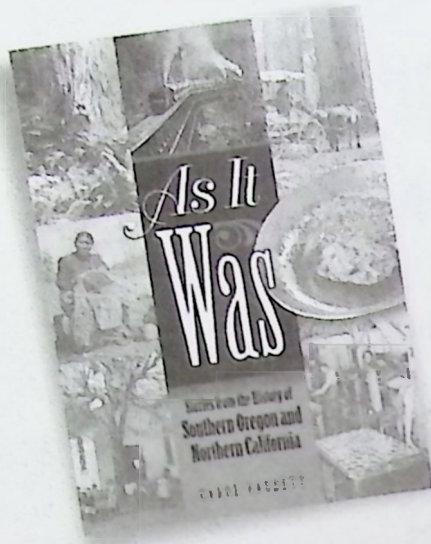
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ON THE SCENE

Tom and Ray Magliozzi

Some Stuff to Think About While You're Driving Across the Mojave Desert

As the peak of the summer heat hits, Car Talk hosts Tom and Ray Magliozzi have a few suggestions for driving in extreme conditions, after you've taken care of the basics, such as checking all the fluids and the air in the tires, and making sure you've had dumb conversations with strangers about whether it's the heat or the humidity that's troubling.

THIS WOULD BE A GOOD TIME
TO PUT YOUR MOTHER-IN-LAW
IN THE FRONT SEAT.

Nothing ruins a car faster than overheating. Just because you're nice and cool in the passenger compartment doesn't mean that your engine isn't dying of heat prostration a few feet away. Be nice to your car; it's the only thing that's between you and hitching across Death Valley. Here are a few of our suggestions:

Suggestion A: Slow Down. Drive at 55, not 65. Take a look at the view! Don't forget—when you're pulling a heavy load and traveling at high speed, you're really imposing a tremendous demand on the engine—to say nothing of the fact that the trailer you're hauling probably also has terrific wind resistance. Sure, you might be able to drive at 70 miles an hour, but you're doing it at the expense of your engine. You might get to your destination a half-hour earlier, but you might just toast your engine on the way.

Suggestion B: Watch the Temperature Gauge. If you do notice your temperature indicator starting to rise, turn on the heat in your car. Your car's heater core will divert a little more of that heat away from the engine (remember—the heater core is another little radiator). Sure, the passenger

compartment will get hot—maybe unbearable—but you might save the engine. This would be a good time to put your mother-in-law in the front seat. (You can tell her, “Elsie! Great news! You just got an upgrade to first class!”) Seriously, overheating can ruin an engine. So, if the temperature gauge is running hotter than it normally does, take these precautions, slow down and get some

help at the next opportunity. If the engine is actually overheating—that is, the needle is near or in the red zone, or the “hot” light is on—stop driving. It may seem inconvenient, but you will almost certainly ruin the engine if you drive while it's overheated.



Suggestion C: When All Else Fails (A Few Things to Toss in the Trunk). If you've followed all the precautions described above but bad luck has caught up with you any-

way, here's Click and Clack's Official Heap of Things to Bring on Your Summer Road Trip.

Item A: Bring some extra coolant, particularly if you are traveling through the boonies, where service stations are spaced farther apart. If you're from the East and taking your first trip out West, consider yourself forewarned: there ain't a gas station every 20 miles, pal.

Item B: Bring a quart or two of oil. See Item A.

Item C: Maps. Attention all Real Guys: Don't let testosterone poisoning cloud your thinking. Bring maps.

Item D: While you're packing, also toss in a roll of duct tape. Duct tape has a number of great uses, such as temporarily repairing a hole in a leaky hose, or slapping it over the mouth of your kid when he's driving you completely wacko.

Item E: Do yourself a proactive favor—if you're going to be driving through unpopulated terrain, throw out that Mickey Mouse spare tire in your trunk and bring a real spare tire with you. Would you trust one of those cheesy spares to get you across the desert of Nevada? We sure wouldn't. Spring for the money and get a real spare. For those of you on a budget, a good option is to get a used tire at your local junkyard. Look for something that hasn't been left to degrade out in the sun and that has a reasonable amount of tread left. Note: That little spare isn't recommended for more than fifty miles of driving. So, if you expect to be more than fifty miles from civilization, this is especially important.

Items F, G, H and I: Toss in a screwdriver, a couple of flares, a pair of pliers, vise grips and maybe a coat hanger or two to hold up the muffler when it falls off.

Well, that should do it. Bon voyage! And one more thing: while you're driving around this summer, be sure to stop and check out the World's Largest Ball of String, in Elk Horn, Wyoming. The kids will love it. Tell 'em Ray sent you. ■

Car Talk can be heard on the Rhythm & News Service of Jefferson Public Radio each Saturday at 11 a.m., and on the Classics & News Service each Sunday at 3 p.m. Don't say you weren't warned.

ERITREA *From p. 11*



ABOVE: In "Where Have All the Fathers Gone?", three generations pray for their loved ones.

also plan to begin a new series of paintings about children at play that would include jumping rope.

The Earth, Our Common Home

When I first arrived in Oregon in 1964, I was a Bronx transplant via Los Angeles; and I eagerly explored the Rogue Valley environment. "Laughing Goat" and "Cow in Search of Sun" became my first Oregon art themes. (I was impressed that Oregon goats and cows all had names given to them by their proud owners.)

Rooted in Oregon but traveling annually to Latin America, Asia, and Africa, the

relationship of people to their environment continues to be the subject of my work. Though Oregonians and Californians are not displaced from their homes by bombs or land mines, natural resources everywhere are threatened by policies emphasizing immediate profit rather than a holistic view considering seventh-generation survival needs.

During these years of transcending borders, I have found that a Northwest artist can also enjoy painting Africa's goats and cows and the people who love and care for them, in peace and war. These experiences are personal as well as political, as the earth is our common home. Sharing the joy, sharing the pain—that is what artists do! ■



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG / KNHT

This month tune in every Sunday morning for *St. Paul Sunday* with host Bill McGlaughlin. Bill will feature five programs of some of classical music's most compelling performers. September 2, violinist Kim Kashkashian and pianist Peter Nagy join Bill. September 9 the Los Angeles Guitar Quartet will perform. Christian Tetzlaff and Tanja Tetzlaff ply their craft on September 16. And the group Romanesca will arrive on September 23. Plus, The Tallis Scholars finish the month on September 30. Listen Sunday mornings at 10 a.m. for both performance and conversation, giving you intimate access to how music is created at the highest level, all done with a great sense of exuberance and curiosity.

Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

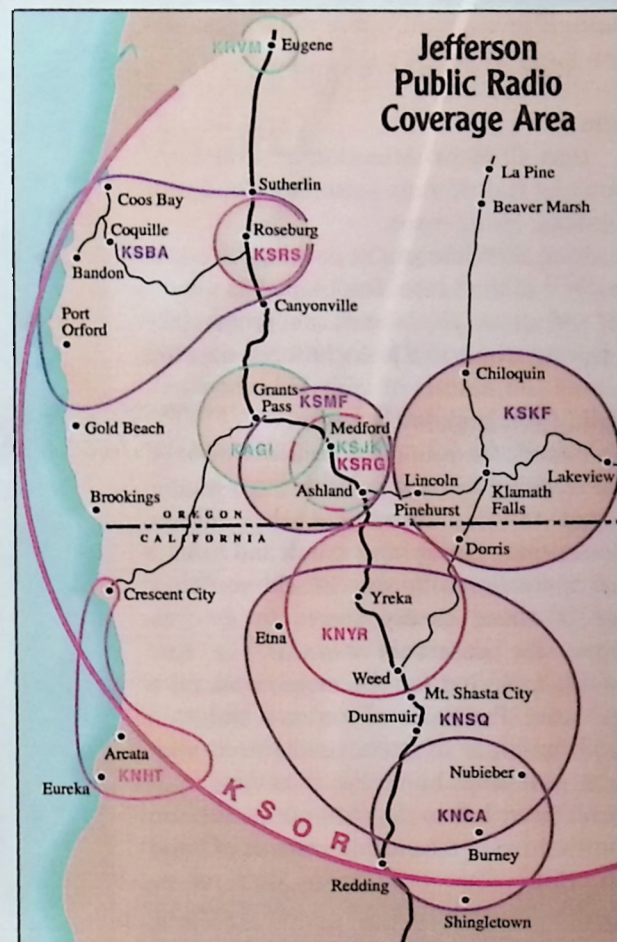
On August 12 we remember the late J.J. Johnson with an encore broadcast of *Marian McPartland's Piano Jazz* from 1997 in which this master of the trombone discussed his extensive and distinguished career. McPartland and bassist Christian McBride join in for "J Bone Blues," a tune the legendary Milt Jackson composed for him. Whether for solos, collaborations, reminiscences, or straight talk about influences and style spend an hour with *Marian McPartland's Piano Jazz* on the Rhythm & News Service, each Sunday at 9 a.m.

Volunteer Profile: Ashlee Farmer



Ashlee Farmer is a student at Southern Oregon University with a major in Human Communications and a minor in Journalism. She will begin her sophomore year in the fall. Ashlee began volunteering in the news department at JPR reading the weather and is presently co-anchor of the Tuesday edition of *The Jefferson Daily*. She enjoys the opportunity as part of the news team to check sources and facts for news stories pulled from the AP wire. She also says it's a great place to learn the differences between radio and print journalism. Ashlee hopes that she will learn enough about the news to be able to host *The Jefferson Daily* and learn much more about digital editing. She feels that

Jefferson Public Radio offers her a wide variety of experiences, from on-air presentations to editing, and even the opportunity to write and broadcast features and news stories. It is this smorgasbord of opportunities that has made the studios of Jefferson Public Radio a favorite spot for Ashlee.



KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Etna/Ft. Jones 91.1	Sutherlin, Glide TBA
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for
translator communities listed
on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KNHT 107.3 FM
RIO DELL/EUREKA
CRESCENT CITY 91.1

Monday through Friday		Saturday	Sunday
5:00am Morning Edition	4:30pm Jefferson Daily	6:00am Weekend Edition	6:00am Weekend Edition
7:00am First Concert	5:00pm All Things Considered	8:00am First Concert	9:00am Millennium of Music
12:00pm News	7:00pm State Farm Music Hall	10:30am JPR Saturday Morning Opera	10:00am St. Paul Sunday
12:06pm Siskiyou Music Hall		2:00pm From the Top	11:00am Siskiyou Music Hall
4:00pm All Things Considered		3:00pm Siskiyou Music Hall	2:00pm Center Stage from Wolf Trap
		4:00pm All Things Considered	3:00pm Car Talk
		5:00pm Common Ground	4:00pm All Things Considered
		5:30pm On With the Show	5:00pm To the Best of Our Knowledge
		7:00pm State Farm Music Hall	7:00pm State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSOF 90.9 FM
KLAMATH FALLS
CALLAHAN 89.1 FM

KNCA 89.7 FM
BURNIEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday		Saturday	Sunday
5:00am Morning Edition		6:00am Weekend Edition	6:00am Weekend Edition
9:00am Open Air		10:00am Living on Earth	9:00am Marian McPartland's Piano Jazz
3:00pm All Things Considered		N. CALIFORNIA STATIONS ONLY:	10:00am Jazz Sunday
5:30pm Jefferson Daily		10:30am California Report	2:00pm Rollin' the Blues
6:00pm World Café		11:00am Car Talk	3:00pm Le Show
8:00pm Echoes		12:00pm West Coast Live	4:00pm New Dimensions
10:00pm Late Night Jazz with Bob Parlocha		2:00pm Afropop Worldwide	5:00pm All Things Considered
		3:00pm World Beat Show	6:00pm Folk Show
		5:00pm All Things Considered	9:00pm Thistle & Shamrock
		6:00pm American Rhythm	10:00pm Music from the Hearts of Space
		8:00pm Grateful Dead Hour	11:00pm Possible Musics
		9:00pm The Retro Lounge	
		10:00pm Blues Show	

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KRVM AM 1280
EUGENE

Monday through Friday		Saturday	Sunday
5:00am BBC World Service	KRVM EUGENE ONLY:	6:00am BBC Newshour	6:00am BBC World Service
7:00am Diane Rehm Show	3:00pm To The Point	7:00am Weekly Edition	8:00am To the Best of Our Knowledge
8:00am The Jefferson Exchange with Jeff Golden	4:00pm The Connection	8:00am Sound Money	10:00am Studio 360
10:00am Public Interest	6:00pm Fresh Air (repeat of 3pm broadcast)	9:00am Studio 360	11:00am Sound Money
11:00am Talk of the Nation	KRVM EUGENE ONLY:	12:00pm Whad'Ya Know	12:00pm A Prairie Home Companion
1:00pm Monday: Humankind	6:00pm To The Point (repeat of 3pm broadcast)	2:00pm This American Life	2:00pm This American Life
Tuesday: Healing Arts		3:00pm A Prairie Home Companion with Garrison Keillor	3:00pm What's On Your Mind?
Wednesday: TBA		5:00pm Rewind	4:00pm Zorba Paster on Your Health
Thursday: Word for the Wise and Me & Mario	7:00pm As It Happens	5:30pm Loose Leaf Book Company	5:00pm People's Pharmacy
Friday: Latino USA	8:00pm The Jefferson Exchange with Jeff Golden (repeat of 8am broadcast)	6:00pm Fresh Air Weekend	6:00pm Sunday Rounds
1:30pm Pacifica News	10:00pm BBC World Service	7:00pm Tech Nation	7:00pm The Parent's Journal
2:00pm The World	11:00pm World Radio Network	8:00pm New Dimensions	8:00pm BBC World Service
3:00pm Fresh Air with Terry Gross		9:00pm BBC World Service	11:00pm World Radio Network
		11:00pm World Radio Network	

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/pr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffpr@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: alan@jeffnet.org

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KNHT 107.3 FM
RIO DELL/EUREKA

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region. Hosted by Michael Sanford.

7:00am-Noon

First Concert

Classical music, with hosts Don Matthews and Milt Goldman. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, and the *Calendar of the Arts* at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel. Includes *As It Was* at 1:00 pm and *Earth & Sky* at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

JPR Saturday Morning Opera

2:00-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00-4:00pm

Siskiyou Music Hall

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McClaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm

Center Stage from Wolf Trap

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates August birthday

First Concert

- Aug 1 W Handel: Overture to *Il Pastor Fido*
 Aug 2 T Prokofiev: Violin Concerto No. 1 in D
 Aug 3 F Schubert: *Wanderer* Fantasy
 Aug 6 M Haydn: String Quartet in C, Op. 64, No. 1
 Aug 7 T Orbón*: Concerto Grosso for String Quartet and Orchestra
 Aug 8 W Beethoven: Piano Sonata No. 17 in D minor, *The Tempest*
 Aug 9 T Copland: *The City (Suite)*
 Aug 10 F Glazunov*: *Karelian Legend*, Op. 99
 Aug 13 M Ravel: Concerto for the Left Hand in D
 Aug 14 T JC Bach: Oboe Concerto in F
 Aug 15 W Ibert*: *Tropismes pour des Amours imaginaires*
 Aug 16 T Vivaldi: Concerto in A, *Per Eco in Lontano*
 Aug 17 F Brahms: Violin Sonata No. 3 in D minor, Op. 108
 Aug 20 M Mozart: Symphony No. 29 in A, K. 201
 Aug 21 T Liszt: *Tasso, Lamento e Trionfo*
 Aug 22 W Debussy*: Sonata for flute, viola and harp
 Aug 23 T Clementi: Piano Sonata in B minor, Op. 40, No. 2
 Aug 24 F Bernstein (8/25*): *Facsimile*
 Aug 27 M Coates*: *London Again Suite*
 Aug 28 T Hummel: Piano Trio in Eb, Op. 96
 Aug 29 W Bach: Overture in D, BWV 1069
 Aug 30 T Chadwick: *Tam O'Shanter*
 Aug 31 F Hoffmeister: Concerto in Eb for 2 Clarinets

Siskiyou Music Hall

- Aug 1 W Regondi: 10 Etudes
 Aug 2 T Cassidy: *Famine Remembrance*
 Aug 3 F Beethoven: String Quartet in C sharp minor, Op. 131
 Aug 6 M Rimsky-Korsakov: Symphony No. 3 in C, Op. 32
 Aug 7 T Bantock*: *Sappho*
 Aug 8 W Alkan: Sonate de concert in E, Op. 47
 Aug 9 T Cartellieri: Concerto for 2 Clarinets & Orchestra
 Aug 10 F Glazunov*: *Suite Caractéristique*
 Aug 13 M Mosonyi: Piano Trio in Bb, Op. 1
 Aug 14 T Dussek: Grand Sonata in Eb, Op. 75
 Aug 15 W Rubinstein: Symphony No. 1 in F, Op. 40
 Aug 16 T Strauss: Symphony for Winds in Eb, *"Happy Workshop"*
 Aug 17 F Tavener: *Funeral Canticle*
 Aug 20 M Beethoven: Violin Concerto in D, Op. 61
 Aug 21 T Tchaikovsky: *The Seasons*, Op. 37b
 Aug 22 W Debussy*: String Quartet in G minor
 Aug 23 T Gorecki: *Miserere*, Op. 44
 Aug 25 F Schumann: Piano Trio No. 3 in G minor, Op. 110
 Aug 27 M Brahms: Quintet in B minor for Viola & Strings, Op. 115
 Aug 28 T Vasks: *Voices - Symphony for Strings*
 Aug 29 W Vaughan-Williams: Symphony No. 3, *"A Pastoral Symphony"*
 Aug 30 T Alfven: Swedish Rhapsody No. 3
 Aug 31 F Goetz: Piano Quartet in E, Op. 6

HIGHLIGHTS

JPR Saturday Morning Opera

Aug 4 • *La Rondine* by Puccini
 Anna Moffo, Daniele Barioni, Mario Sereni, Graziella Sciutti, Piero De Palma, RCA Italiana Opera Orchestra and Chorus, Francesco Molinari-Pradelli, conductor.

Aug 11 • *The Tsar's Bride* by Rimsky-Korsakov
 Galina Vishnevskaya, Irina Arkhipova, Vladimir Atlantov, Yevgeny Nesterenko, Bolshoi Theater Orchestra and Chorus, Fyot Mansurov, conductor.

Aug 18 • *Semirade* by Rossini
 Joan Sutherland, Marilyn Horne, Joseph Rouleau, John Serge, Patricia Clark, Spiro Malas, The Ambrosian Opera Chorus, The London Symphony Orchestra, Richard Bonyng, conductor.

Aug 25 • *Werther* by Massenet (In English)
 John Brecknock, Patrick Wheatley, Janet Baker, Joy Roberts, John Tomlinson, Terry Jenkins, English National Opera Orchestra and Chorus, Charles Mackerras, conductor.

Saint Paul Sunday

August 5 • Marion Verbruggen, recorder
 Arthur Haas, harpsichord
 Georg Philipp Telemann: Concerto in C major
 Johann Sebastian Bach: Trio Sonata for organ in F major, BWV 529
 Joseph Bodin de Boismortier: Sonata No. 2 in g minor, Op. 91
 Johann Sebastian Bach: Suite in d minor for lute, BWV 997

August 12 • Mark O'Connor, violin
 Cricket Dance; Caprice No. 4 in D major; Improvisation;
 Fancy Stops and Goes; Flailing; Midnight on the Water/Bonaparte's Retreat
 Follow the Scout; Appalachia Waltz;
 Star Spangled Banner/Amazing Grace

August 19 • Golub-Kaplan-Carr Trio
 Ludwig van Beethoven: Trio No. 9 in G major, Op. 121a, "Kakadu"
 Sergei Rachmaninoff: Trio Élégiacque No. 2 in d minor, Op. 9-I. Moderato
 Antonín Dvorák: Trio in f minor, Op. 65-II. Scherzo

August 26 • Quartetto Gelato
 Ruggero Leoncavallo/arr. C. Vena: *Mattinata*
 Antonín Dvorák /arr. Steljes: *Bagatelles* (Malickosti)

TUNE IN



Sundays 10am on Rhythm & News

-II. Tempo di minuetto. Grazioso

-III. Allegretto scherzando

Trad./arr. Vena: Dark Eyes

Astor Piazzolla/arr. Quartetto Gelato: Tanti Anni Prima

Richard Strauss/arr. McNeff: Der Rosenkavalier Suite

Ernst Krahmer: Rondeau Hongrois

Trad./arr. Quartetto Gelato: Danny Boy

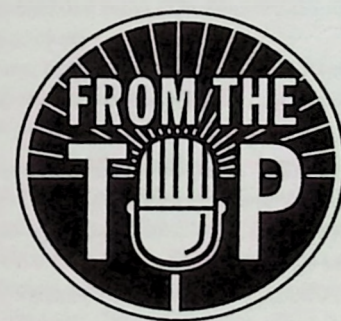
From the Top

August 4 • Several young musicians from the Atlanta area are presented. Among those who have been asked to Boston are the EchappÉ Quartet, four fine young string players from the Atlanta Symphony Youth Orchestra, and a pianist who comes from a musical family.

August 11 • A broadcast from the program's home base, the exquisite Jordan Hall at the New England Conservatory of Music. Among the musical highlights will be a Mozart trio on piano, clarinet and viola, a 2000 MTNA Competition winner, and a set of piano playing siblings.

August 18 • *From the Top* sallied down to Texas Hill Country to rope some of the Lone Star's brightest young musical stars of tomorrow, including a championship-winning bag pipe band from Houston.

August 25 • On the road again this week, deep in the heart of Texas on the campus of the University of Texas. Host Christopher O'Riley may or may not wrestle longhorns, but he will play host to accomplished young musicians from the Southwest.



"A blend of a talk show and a music performance show with a nod to the easy-going charm of *A Prairie Home Companion*."

— SYMPHONY MAGAZINE —

Join internationally renowned concert pianist Christopher O'Riley for a celebration of phenomenal performances and inspiring stories.

SATURDAYS AT 2PM

CLASSICS & NEWS



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-2:00am	Possible Musics
2:00am-6:00am	Jazz with Bob Parlocha

PROGRAM GUIDE

Rhythm & News Service

KSMF 89.1 FM
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KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNET/REDDING

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am
Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50. Hosted by Michael Sanford.

9:00am-3:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Brad Ranger and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 2:57pm.

3:00-5:30pm
All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

6:00-8:00pm
The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am
Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00-11:00am
Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am
California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm
The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-8:00pm
American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm
The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00pm-2:00am
The Blues Show

SUNDAYS

6:00-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am
Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm
Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm
Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00-5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-9:00pm
The Folk Show

Frances Oyung and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm
The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm
Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am
Possible Musics

David Harrer, Aaron Smith and Ron Peck push the boundaries of musical possibilities with their mix of ethereal, ambient, ethno-techno, electronic trance, space music and more.

HIGHLIGHTS

Marian McPartland's Piano Jazz

August 5 • Dianne Reeves

Vocalist and composer Dianne Reeves forged her distinctive style from a wide variety of influences, and her rich voice conveys a broad range and depth of emotion. McPartland accompanies Reeves as she sings "Million Dollar Secret" and "Softly as in a Morning Sunrise." She inspires McPartland to create a "Portrait of Dianne Reeves."

August 12 • J. J. Johnson

We remember the late J.J. Johnson with an encore broadcast from 1997 in which this master of the trombone discussed his extensive and distinguished career. McPartland and bassist Christian McBride join in for "J Bone Blues," a tune the legendary Milt Jackson composed for him.

August 19 • Jon Mayer

As a teen prodigy, Jon Mayer recorded with Dizzy Gillespie and John Coltrane. He went on to perform with the Thad Jones-Mel Lewis Jazz Orchestra, Sarah Vaughan, and Manhattan Transfer, and to write songs recorded by Les McCann, Nancy Wilson and others. Mayer joins McPartland to discuss the jazz scene and solo on "Here's that Rainy Day" and his original tune "Shari's Bolero."

August 26 • Max Roach

In addition to being a legendary drummer, Max Roach is an accomplished composer and storyteller. Roach relates a few of his many musical memories of performing with greats like Charlie Parker, Thelonious Monk, and Dizzy Gillespie. He, host McPartland, and bassist Ray Drummond collaborate on "I'll Remember Clifford" and "Joy Spring."

New Dimensions

August 5 • A Home for Everyone with Millard Fuller

August 12 • Birth and Consciousness with Barbara Findeisen, Joseph Chilton Pearce, Thomas Verney, M.D., and Marshall Klaus, M.D.

August 19 • Spiritual Ecology with Thom Hartmann

August 26 • The Power of Nonviolence: Compassion In Action (part2) with H.H. The Dalai Lama, Daniel Goleman, Michael Meade, Deborah Prothrow-Stith, Edward James Olmos, and others.

The Thistle & Shamrock

August 5 • New Hands

Kíla, The Peatbog Faeries, Lúnasa, and Shooglenifty are just a few of the bands who have been fusing traditional and contemporary sounds in creating a new Celtic music. We follow their direction this week.

August 12 • Classic Collaborations

This meeting place between Classical and Celtic music is well visited these days, with Scots composer James MacMillan revealing his love of traditional song, and traditional multi-instrumentalist William Jackson composing for chamber orchestra and bagpipes. In Ireland there has been even more musical activity of this sort from composer, pianist, and scholar Micheál Ó'Súilleabháin (pron: Me-hall O'Soolivan), and composer Shaun Davey who collaborates with uilleann piper Liam O'Flynn.

August 19 • Strings and Things

Coming under the spotlight this week are duos, trios, and bands that bring together a range of things strung to good musical effect. Listen for banjos, fiddles, harps, mandolins, bouzoukis, citterns, and whatever else shows up on the day!

August 26 • Listeners' Picks

Between our mailbag and our e-mail box, we get a good sense of which music is making the strongest impression upon you. Here is an hour of your picks from recent months.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

ITALIAN CHICKEN WITH SHIITAKE MUSHROOMS

(Serves 6)

6 6 oz skinless, boneless chicken breast halves
2 tbsp extra-virgin olive oil
2 cups shiitake mushrooms, thickly sliced
2 cups red onion, chopped
1 med red bell pepper, cut into strips
1 med yellow bell pepper, cut into strips
1 cup dry white table wine
1 cup chicken broth, low-sodium canned or fresh-cooked
3 cloves garlic, minced
2 tbsp Italian seasoning
salt & pepper

Preheat oven to 350 degrees. Wash chicken, and pat dry with paper towel. Season with salt and pepper. In large, heavy skillet, heat olive oil over medium heat. Add half the chicken breasts, and saute about 4 minutes. Transfer chicken to large, glass baking dish. Repeat with remaining chicken. Using same skillet, to retain flavor, saute mushrooms, onions and peppers until tender and mushrooms just begin to brown (about 10 minutes). Add wine; boil for 2 minutes. Add chicken broth and seasonings, return to boil. Pour sauce over chicken, cover baking dish with foil, and bake at 350 degrees for 25 minutes. Uncover, and bake for another 15 minutes, or until chicken is completely cooked (meat should not be pink inside) and sauce is thickened.

Nutritional Analysis (per serving):

Calories 19% (373 cal); Protein 75% (38 g)
Carbohydrate 2% (7.7 g)
Total Fat 11% (8.4 g); Sat. Fat 6% (1.6 g)
Cal. from Protein: 59%, Carb.: 12%, Fat: 29%

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KRVM AM 1280
EUGENE

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Juan Williams with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Humankind

Profiles of inspiring people who have found an authentic purpose in life and who have a positive effect on their communities.

TUESDAY

Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

WEDNESDAY

TBA

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

porary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KRVM EUGENE ONLY:

3:00 pm

To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

4:00pm-6:00pm

The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KRVM EUGENE ONLY:

6:00 pm

To The Point

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

9:00pm-11:00pm

BBC World Service

10:00pm-1:00am

World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this

eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Kellor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

Rewind

A not-so-serious look back at the news of the week. A half-hour mix of lively chat, sketch comedy and interviews, hosted by radio's newest comedic talent, Bill Radke.

5:30pm-6:00pm

Loose Leaf Book Company

A weekly half-hour long radio series for adults that celebrates children's literature.

6:00pm-7:00pm

Fresh Air Weekend

7:00pm-8:00pm

Tech Nation

8:00pm-9:00pm

New Dimensions

9:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

SUNDAYS

6:00am-8:00am

BBC World Service

8:00-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

Studio 360

11:00am-12:00pm

Sound Money

Repeat of Saturday's broadcast.

12:00-2:00pm
A Prairie Home Companion
 Repeat of Saturday's broadcast.

2:00pm-3:00pm
This American Life
 Repeat of Saturday's broadcast.

3:00pm-4:00pm
What's On Your Mind
 A program which explores the human mind, hosted by Dr. Linda Austin.

4:00pm-5:00pm
Zorba Paster on Your Health
 Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm
People's Pharmacy

6:00pm-7:00pm
Sunday Rounds
 Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm
The Parent's Journal
 Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

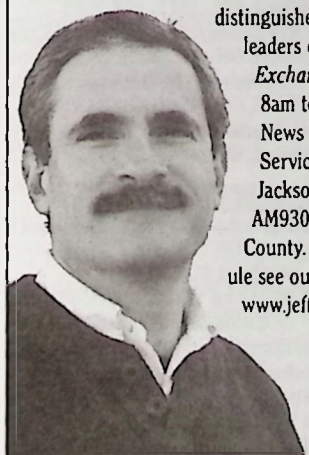
8:00pm-11:00pm
BBC World Service

11:00pm-1:00am
World Radio Network

The Jefferson Exchange with Jeff Golden

A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. The Jefferson Exchange welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and a distinguished list of community

leaders on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County and AM930 in Josephine County. For the guest schedule see our web site at www.jeffnet.org/exchange.



www.jeffnet.org/exchange

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FRESH AIR
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<http://www.loe.org/>

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PUBLIC INTEREST
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AS IT HAPPENS
<http://www.radio.cbc.ca/programs/asithappens/aih.html>

BBC WORLD SERVICE
<http://www.bbc.co.uk/home/today/index.shtml>

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ppspacific@pacifica.org
<http://www.pacifica.org/programs/pnn/index.html>

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information@parentsjournal.com
<http://www.parentsjournal.com/>

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 San Francisco CA 94117
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<http://www.wcl.org>

WHAT'S ON YOUR MIND
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Jefferson Public Radio gratefully recognizes the many businesses and individuals who make our programming possible through program underwriting. Please patronize their businesses and let them know you appreciate their support for JPR.

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CONTINUED ON PAGE 31



ECO-CENTRICITIES

James Reece

Veggie Homebrew Diesel and the Electric Ranger

Jake Robinson has gotten a lot of calls lately about his big final project at Southern Oregon University, just because he makes his own diesel fuel out of vegetable oil. It powers his non-modified diesel VW Rabbit, for 75 to 90 cents per gallon, not counting the hour-and-a-half of labor he puts into each batch.

Jake gets free used vegetable oil from Senor Sam's Mexican restaurant, then mixes it, five parts oil with one part methanol (the most expensive item he uses) and "a little bit of lye." The labor, he said, is in the mixing, which he does with a paint mixing wand attached to a hand drill. Then, the batch sits overnight and he skims the fuel from the top, siphoning it directly into his tank.

He said the process is simple, and if he can do it, anyone can.

"Oh yeah," Jake said. "I barely squeezed by with a C in chemistry. Anyone can do it."

He said his project was born from necessity, and based much more on the legalities of making your own fuel than the process. A book of recipes that helped him was *From the Fryer to the Fuel Tank; The Complete Guide to Using Vegetable Oil as an Alternative Fuel*, by Joshua Tickell. He also got help online from <http://www.veggievan.org>. The site shows the Veggie Van, which Tickell drove around the country in 1997 and 1998, logging 25,000 miles and using only biodiesel fuel.

Jake said biodiesel is easier to brew at home than beer, and within an hour, anyone online can find directions to make it. He said no modifications to the vehicles are needed, but they must have a diesel engine.

The project has led Jake to form the Rogue Valley Biodiesel Project, "which at

this point is me, a web site and a pamphlet." And since a May 5 article in the *Ashland Daily Tidings*, he has been surprised by the number of people around the Rogue Valley calling him for info on biodiesel, which he said burns cleaner than regular diesel, releasing 40 percent fewer particulates, and which is considered "carbon neutral" because "it emits exactly as much carbon as it takes to make the fuel."

Plus, the process creates the biodiesel liquid, and glycerin, the latter of which can be used to make soap or mixed into the mulcher.

He said he got into the project for the fuel, but said it's been more to him than that.

"It's a way for me to buck the system," he said. Beyond the environmental aspect, he also said biodiesel is a way to keep from giving money to "some OPEC country 5,000 miles away, or lining the pockets of oil companies." He said it keeps money more local.

Now an SOU graduate, Jake said he hasn't much thought about a career in biodiesel, but he is getting a lot of attention.

"If it leads to production or consultation for biodiesel for a living, who knows? I could think of worse jobs to have."

There is at least one place in the region to get autos that are professionally modified to run on alternative fuels. That is Ashland's Butler Ford, which Sales Manager Scott Davis said is one of three Ford dealers in Oregon that can order alternative-powered models.

Scott said Ford factories around the country modify new vehicles to order to run on propane, natural gas, methanol and

electricity, and that with tax incentives and grants when available, the cost could be around \$2,000 for an alternative system in a new-ordered vehicle.

He said the company does not convert vehicles, but gives the option to get one made that uses alternative fuels.

Fuel supplies limit methanol-operated vehicles locally, he said, because it isn't supplied in the area. But he said the Jackson County Motor Pool and Avista Utilities are public places to fill up natural gas rigs. He said several private citizens have bought natural gas vehicles from Butler Ford, but mostly their alternative fuel customers are mandated business for local and state municipalities. He said by federal mandate, municipal fleets of 20 or more must have a certain percentage of vehicles that operate with alternative fuels. He said the percentage, by mandate, will gradually get more stringent over the years.

Scott said in a few years that the Ford Think, a hybrid electric/gas vehicle, should be readily available. He said the Eugene Water and Electric Board uses two or three electric Rangers, and the city of Salem has a small fleet of propane Ford trucks, while Butler also does its part with a natural gas-powered truck it uses for parts delivery.

He thinks the trend is a good one that is catching on and for the right reason - to keep the air cleaner.

"You've got to be environmentally responsible and I think the general public realizes that as well. And I think they embrace that." □

James Reece is PR director for Ashland's Nuwandart Gallery, a freelance writer and designer, and former staff reporter of the Sentinel-Record in Hot Springs, Arkansas.

Artscene

ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival presents its 2001 Season of eleven plays in repertory. Performances in the Angus Bowmer Theatre are: William Shakespeare's *The Tempest* (through Oct. 28); *Enter the Guardsman* by Scott Wentworth (through Oct. 27); *Oo-Bla-Dee* by Regina Taylor (through Oct. 28); and *Three Sisters* by Anton Chekhov (through Oct. 27). In its farewell season, The Black Swan presents: *Fuddy Meers* by David Lindsay-Abaire (through Oct. 28); and *Two Sisters and a Piano* by Nilo Cruz (through Oct. 28). On-stage in the open-air Elizabethan Theatre are three plays by William Shakespeare: *The Merchant of Venice* (through Oct. 5); *Troilus & Cressida* (through Oct. 6); and *The Merry Wives of Windsor* (through Oct. 7). The Festival also offers The Green Show in the Courtyard (through Oct. 7); The Daedalus Project (Aug. 20); and a number of lectures, backstage tours, concerts, and park talks. (541)482-4331

◆ Oregon Cabaret Theatre brings back *Eat TV*, its 1997 original musical by Jim Giancarlo, Darcy Danielson and Jim Malachi. The show runs through Sept. 3. Performances are Wed.-Mon. at 8:30pm (Evenings only). (541)488-2902

◆ Actors Theatre in Talent continues its presentation of *Cyber Serenade* by Mia McCullough through Aug. 6 with evening performances at 8 and matinees on Sundays at 2pm. (541)535-5250

Music

◆ Britt Festivals 39th concert season under the stars continues with the following performances in Aug.: Fri/3rd at 8pm Russian Showcase/Alexander Paley/Britt Orchestra; Sat/4th at 8pm Hungarian Connections/Shaina Rolston/Britt Orchestra; Sun./5th at 8pm Cavani String Quartet-SOU Recital Hall; Fri/10th at 7:30pm Tchaikovsky Discovers America/Britt Orchestra; Sat/11th at 8pm Pinchas Zukerman/Britt Orchestra; Fri/17th at 8pm Concerted Efforts/Jeffrey Kahane/Britt Orchestra; Sat/18th at 8pm Beethoven 7th/Sergei Nakariakov/Britt Orchestra; Sun/19th at 8pm Symphony of Dance/Britt Orchestra; Mon/20th at 8pm Nanci Griffith and

the Blue Moon Orchestra/Britt Orchestra; Thurs/23rd at 8:30pm BodyVox; Fri & Sat/24 & 25 at 8:30pm American Indian Dance Theatre; Thurs/30th at 7:30pm Solas/Great Big Sea; and Fri/31st at 7pm David Sanborn/Joe Sample. (541)773-6077 or (800)882-7488 or go to www.brittfest.org



Jamey Hood as F.M. and Stephen Muterspaugh as Bradley in Oregon Cabaret's production *EAT-TV*. Photo: Brian Prechtel

◆ Rogue Music Theatre presents *Fiddler on the Roof, Jr.*, a full length production by the Young People's Conservatory workshop, on Aug. 17 at 7pm and Aug. 18 at 1pm in the Rogue Building at Rogue Community College/Grants Pass. Tickets are \$10/\$5 and are available at the Door and RMT Box Office. (541)479-2559 or www.mind.net/rmt

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

August 15 is the deadline for the October issue.

For more information about arts events, listen to JPR's Calendar of the Arts

◆ Rogue Theatre presents *Starship* featuring Mickey Thomas on Sat. Aug. 4 at 8pm at 143 SE H Street, Grants Pass. Tickets are \$28 in advance or \$30 at the door. (541)476-0141 or www.roguetheatre.com

Exhibits

◆ The Schneider Museum of Art on the campus of Southern Oregon University presents the Scenic Design of Richard L. Hay (Oregon Shakespeare Festival) through Sept. 23. Museum hours are Tues.-Sat./10am-4pm with First Fri. 10am-7pm. (541)552-6245

◆ Rogue Gallery & Art Center in downtown Medford presents a regional juried art competition through Aug. 25. (541)772-8118 or www.roguegallery.org

◆ JEGA Gallery & Sculpture Garden combines the 6th annual Jefferson State Sculpture exhibit and *Wild Grace: Nature as a Spiritual Path*, the photography of Eric Alan, through Aug. 31 at 5th & A Streets in Ashland. (541)488-2474

◆ Wiseman Gallery at Rogue Community College in Grants Pass presents Virginia Andrade as its featured artist through Aug. 25. The artist's work explores the experience of a woman aging in today's society. (541)479-5541

◆ The Living Gallery in downtown Ashland presents new work by Wendy Thon - mixed media wall reliefs with a Grecian theme; paintings and etchings through Aug. 31. An Artist Reception will be held on First Fri. Aug. 3 from 5-8pm. (541)482-9795 or www.theliving-gallery.com

◆ Helios Gallery/The Framery in downtown Ashland presents works by Russell Chatham, noted for his tonalist paintings and lithographs, Aug. 3 through Sept. 29. (541)482-1983

Other Events

◆ Southern Oregon University Art Department is offering a summer digital art & design workshop in their state-of-the-art digital studio located in the new Center for the Visual Arts Complex. Classes will be held through Aug. 17. (541)552-6331 or www.sou.edu/art/sumerdigital/2001.htm

◆ American Association of University Women of Southern Oregon presents an Art Show & Sale Aug. 2 through Aug. 5 at Grants Pass High School Student Commons Building on Dean Dr. and Olive St. A First Fri. Reception will be held



Pink Martini will perform for free in Roseburg's Music on the Half Shell series on August 14.

Aug. 3 from 6-9pm. (541)862-8228 or (541)474-7301

◆ Dance Alliance of Southern Oregon has information about a number of ongoing classes, workshops, and special events including Ashland Dance Festival Aug. 18-24 with BodyVox, Anthony T. Manuel, and Suzee Grilley. Also, Ballet in the Park presents its 17th Season on Mondays at 7:30pm through Aug. 20 at Butler Bandshell. (541)482-4680

ILLINOIS VALLEY

Exhibits

◆ BeBe's Art for Everyone in downtown Cave Junction presents mixed media cut out gourd artwork with Native American motifs by Ernest Elmer and Penny Niemi, whose latest creations feature shields, through Aug. 8. (541)592-5343

Other Events

◆ Cave Junction Artwalk happens every second Fri. through Dec. from 5-8pm and includes local artwork, live music, poetry readings and epicurean delights. (541)592-5343

◆ The 20th Annual Wild Blackberry Arts, Crafts & Music Festival will be held in downtown Cave Junction on Sat. & Sun., Aug. 11 & 12, beginning at 9am both days. Handmade arts & crafts; blackberry pie-eating contest; quilt show; blues, rock, jazz, Celtic and bluegrass music; and blackberry creations are included. (541)592-5343

KLAMATH FALLS

Music

◆ Ross Ragland Theater presents Country Singer/Songwriter Doug Stone in two concerts on Fri. Aug. 3rd at 7pm and again at 9pm. (541)884-LIVE or www.rrtheater.org

UMPQUA VALLEY

Theater

◆ Umpqua Community College concludes its presentation of *Sound of Music* with performances on Aug. 2-5 Thurs/Fri/Sat at 8pm and Sun. at 2pm. (541)440-4691

Music

◆ Music on the Half Shell presents a free concert series at Stewart Park in Roseburg, Tuesdays from 7-9pm and includes Pink Martini/Aug. 14 and Spyro Gyra/Aug. 21. For complete information, see the Spotlight section, page 13. (541)440-3042

Other Events

◆ Deer Creek Gallery celebrates its grand opening through August 31 with an exhibit of paintings, drawings, pottery and sculpture by artists of the Umpqua Valley. Located at 717 SE Cass Ave., hours are Wed-Fri 11:30am to 5:30pm and Sat. 10am to 3pm. (541)464-0661

◆ Roseburg Sister Cities present an Obon Festival, with traditional Japanese music, dance, crafts, food, and storytelling on Aug. 18 from 12-6pm in Stewart Park. (541)440-2697

◆ Douglas County Museum of History & Natural History presents *Travel with the Friends of the Museum*, a guided journey through history, floating down the Umpqua River, Fri. & Sat. Aug. 24/9:30am to Aug.

25/3pm, Yellow Creek to Big K Ranch Run. (541)957-7007

OREGON & REDWOOD COAST

Exhibits

◆ Coos Art Museum in downtown Coos Bay presents *Harley Davidson: A Century of American Design*, Aug. 3 through Sept. 15. Opening with a reception on Fri. Aug. 3 from 5:30-7pm, the exhibit traces the history of Harley Davidson with more than 30 original motorcycles from 1911-1999. Also in the Mable Hansen Gallery: *The Color Viscosity Monotypes* of artist Kim Osgood. (541)267-3901

◆ Del Norte County Historical Museum in Crescent City features native artifacts from local tribes, items recovered from the Brother Jonathan shipwreck, and the huge lens from St. George Reef Lighthouse. Exhibit continues through Sept. (707)464-392

NORTH STATE CALIFORNIA

Theater

◆ Riverfront Playhouse presents *Cinderella Is Goin' to the Ball, Baby* with performances through Aug. 18. Information and tickets are available at the Redding Convention Center. (530)225-4130

Exhibits

◆ North Valley Art League in Redding presents photography and mixed media paintings, *Images of the Southwest*, by Nancy Reed through Sept. 1. A reception will be held Aug. 5 from 1-3pm. (530)221-2789

Other Events

◆ Turtle Bay's *Beauties and Beasts* at Paul Bunyan's Forest Camp has returned and continues through Sept. 23/10am-5pm daily. Located at 840 Auditorium Dr. in central Redding, just off Hwy 299 west. For a complete calendar of Turtle Bay events, exhibitions and programs, call or check the website. (530)243-8850 or www.turtlebay.org

◆ The Mateel Community Center Inc. and People Productions present *Reggae on the River 2001* on Fri. Aug. 3 through Sun. Aug. 5 at French's Camp in Piercy. In its 18th year, artists from around the world will gather on the banks of the Eel River to perform in this musical festival. (707)923-4583

IM



Mixed media work by Wendy Thon includes "Leaping Horse Stamnos," at the Living Gallery in Ashland.



RECORDINGS

Eric Alan

The Song Inside Everything

It was a lighthearted moment, and yet a profound one. *Echoes* host John Diliberto was onstage at the Craterian Ginger Rogers Theater, recording a concert with Native American flutist R. Carlos Nakai. He was talking to Nakai's guitarist William Eaton about the beautiful and highly unusual guitars that Eaton not only plays, but builds. Diliberto made a reference to the remarkable range of Eaton's instruments. Then he joked that Eaton would *not* be playing the wooden chair behind him on the stage. Immediately, Eaton picked up the chair and used it as a percussion instrument.

We all laughed; but I was struck by a deep reminder as well. That is: anything at all can be a musical instrument, to the person perceptive enough to sense its possibilities. There's a song inside everything, given the creativity to draw it out. Nearly every item on the planet has, by now, found its way into highly accomplished recordings. Some people have begun by using the human body itself as an instrument, whether it's Bobby McFerrin's full-body singing (evident on numerous albums) or Joe Craven using his face and mouth as a remarkably varied percussion kit (*Camptown*, Acorn Music). Craven and others have proven that everything from kitchen utensils to industrial discards can also have deep rhythm and melody: witness the found metallic objects used by Billy Jonas (*Life So Far*, Bang a Bucket Music); or Woody Phillips recording a surprisingly tuneful album of classical music played entirely on power tools (*Toolbox Classics*, Gourd Music); or visionary Brian Eno using a typewriter as a rhythm instrument a generation ago (*Taking Tiger Mountain by Strategy*, Editions EG). And on the other end of the scale, countless artists have integrated the songs and sounds of the

wild earth into their creations, with inspiring effect.

These may seem to be acts of esoterica; not relevant to the churning flow of the musical mainstream. But the instruments chosen by musicians are a reflection of the world of their time; of their aching need to draw creativity and beauty out of their surroundings—no matter how dissonant or harsh those surroundings may be. The

desire and ability to do that are particularly vital to maintaining beautiful sanity in an age of mechanistic separation.

How to find the song that connects us all, within these computers and across these motorized distances? Whether consciously or not, it's a ques-

tion that huge numbers of musicians have wrestled with for as long as the age of synthesizers and computers has reigned. The first attempts at digitally-based music were stiff, shallow, soulless. Many of us decried the decline of music based upon the machines' intrusion. I, for one, wrongly blamed the insipid creations upon the machines' limitations.

It was the remarkably deep and potent contributions of rap group Public Enemy (particularly *Fear of a Black Planet*, Def Jam) which positively shattered my narrow beliefs. Their music was intense, dark, and largely a digital construction behind their voices—but it was radically soulful. For the first time, I didn't hear people playing with mechanized toys; I heard musicians expressing themselves with originality and virtuosity on computers, mixers and turntables. The machines were suddenly merely another transparent, effective means for the expression of soul, equal to Eaton's guitars.

That was still rare—and it was a decade ago now. It's only been in the last couple of years when the creative digital floodgates have opened in a way that I—and many pub-

lic radio listeners—have been fully able to feel. During the past year on *Open Air*, the album which generated the highest number of excited listener queries was, without question, from the band St. Germain, led by French DJ Ludovic Navarre (*Tourist*, Blue Note). The album's combination of digital beats, turntables, samples and live jazz instruments not only proved intellectually interesting to listeners—it made their hearts stir and feet move. St. Germain clearly found the pure song inside the machine, and released its joy.

Another key harbinger of this shift was the debut by Euphoria (*Euphoria*, Six Degrees), in which acoustic slide guitars met the machines with seamless grace. Whenever we played it on the radio, the phones rang. Life was changing. A plethora of other organic/digital hybrids of soul have followed—too many to even count now. Nearly all of the ethnic/electronic releases on Six Degrees Records are prime examples, explaining why an industry group recently voted the label "Independent Label of the Year." A few other standouts of the moment include efforts on David Byrne's Luaka Bop Records: the elegant debut of the Dominican-influenced band Si Se (*Si Se*), the creative grooves of Geggy Tah (*Into the Oh*) and Jim White (*No Such Place*). Also the one-man studio band Gooding drew raves (3X, S3 Records), and many others.

It's heartening to see this inspired integration of the digital; to see the world of music made freshly vibrant by it in a time of such alienation. It gives me hope, especially as the corporate raiders attack music from other directions, seeking not the song inside everything, but the money. The greed of the parasitic profit-makers in the industry appears at an all-time nauseating high, poisoning major labels and commercial radio alike.

It's up to us to find the song in even that; to find it in the pain of political and environmental disaster; in whatever new machines may be inflicted upon us next. So I have great gratitude to William Eaton for picking up that chair, and providing the percussive reminder. Those few chair notes were a vital, beautiful song. ■

Eric Alan is the music director of Jefferson Public Radio, and hosts *Open Air* Monday-Friday from noon-3 p.m. on the Rhythm & News Service. He is also the editor of the *Jefferson Monthly*.

“
HOW TO FIND THE SONG THAT
CONNECTS US ALL, WITHIN
THESE COMPUTERS AND
ACROSS THESE MOTORIZED
DISTANCES?”

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Continued from p. 26

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AS IT WAS

Carol Barrett

Shasta Jail

George Albro kept the old jail in Shasta for years. One of the rooms was called the Hobo Room. A frame of pipe was put in the room to hang the men's blankets on. Albro pointed out that a prisoner could easily rip it apart and use the metal bar for a weapon. The frame was removed.

Sometime later, Albro needed some pipe so he took the steel frame apart. Inside he found eleven steel hacksaw blades of the very best quality.

Cutting the bars was pretty common. It was always done at night. Then the would-be escapee would soap the cuts so they wouldn't be visible in the daylight. One day a warden alerted the sheriff that something was going on in one of the cells, so two men were set to watch. Sure enough, sawing was heard, and the drop of a bolt. The hole wasn't large enough for anyone to escape that night. Next day, the sheriff ordered the men all moved to another cell. The blacksmith was called and the bars re-welded into place. The men were charged with defacing the jail and had additional sentences tacked onto the ones they were already serving.

Source: Shasta State Historical Park, I Forgot to Tell You, George T. Albro to Helen Hogue

Redwood Forests

Redwood trees have been around for long ages. Their relatives were living in the time of dinosaurs. The coast redwood we are familiar with is *Sequoia sempervirens*. It is not only one of the largest trees on earth, it is one of the largest living organisms of all time. Stands now only exist along the west coast from the San Francisco area up to just beyond the Oregon border.

Sequoia existed in isolated forests throughout the northern hemisphere here millions of years ago. When the Cascade mountains were formed five and a half million years ago, sequoia ranged as far north as the Columbia river. They were at their most numerous at this time. While Indians made use of sequoia, it was in such small amounts it had little or no effect on the forests. Until logging began in the nine-

teenth century, climate was what regulated the existence of the redwoods.

The early logging of redwoods was a slow, tedious job. The trees were felled with hand axes. Sections were taken from the tree using wedges and mallets. It wasn't until after the Civil War that saws large enough to cut down a redwood were available.

The bark of the redwood is very thick and stringy and was peeled from the logs before sending them to the mill. Added to the



THE BOOM AND BUST STORY OF
WHITE LAKE CITY IS TYPICAL OF MANY
LAND SPECULATIONS.

branches, huge piles of slash were burned and re-burned. This way of logging was so slow there was still little danger to the stands.

With the coming of the steam engine things changed. Railroads were built into the forest and all trees were cut down within the area. Then the track was extended further into the forest. After World War Two the idea of selective harvesting took over, resulting in mixed forests that include firs, spruce and hemlock. Selective cutting, however, usually meant taking the biggest and finest trees and leaving the rest. Considering the life of a redwood can be two thousand years, it is hard to equalize harvesting with reforestation.

Source: The Redwood Forest, edited by Reed F. Noss

White Lake City

The boom and bust story of White Lake City is typical of many land speculations.

White Lake City was located two miles west of Merrill. It was on the shores of White Lake, so called because the lake bed was made up of white alkali. In June 1905, forty acres of town sites were plotted, with proposed sites for two grocery stores, a hardware store, a butcher shop and a newspaper. The first building built was a two story office building from which the Oklahoma and Oregon Town Site Company sold the lots for

fifteen dollars each. Literature with pictures and glowing reports were circulated around the Midwest. The company foresaw a twelve thousand dollars profit in return for their small investment.

As soon as the lots were sold, the newspaper closed. The few businesses that had been started moved to Merrill, stranding the population of two hundred who had actually built homes.

Today the lake is dry and there are no signs of White Lake City.

Source: Klamath Echoes, 1977

Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

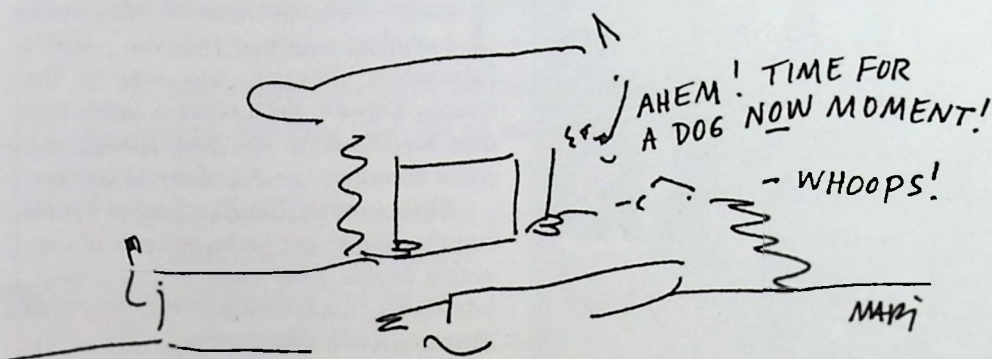
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Mari Gayatri Stein

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This art is reprinted with permission from Mari's most recent book of whimsical but wise art and text, *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library), ©2001 Mari Stein. She is also the author of *The Buddha Smiles: A Collection of Dharmatoons* (White Cloud Press), and her art has previously appeared in over 30 books. She has also taught yoga and meditation for many years.



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THEATER

Molly Tinsley

Eat Theatre

I'm just coming down from a theatre binge—four openings in one week, including three in the OSF's Elizabethan Theatre, and one at the Oregon Cabaret. Each offers a lavish banquet for the mind and soul, though prepared according to vastly different cuisines.

Shakespeare's *The Merchant of Venice* beguiles like an antipasto, an array of competing flavors, all of them interesting, none allowed to dominate. In his quest for a recipe that might make the undeniable anti-Semitism of the play palatable to a contemporary audience—in other words, a recipe that might transform a text which takes anti-Semitism for granted into one that questions it—

Director Michael Donald Edwards chooses to curb the man, Shylock (Tony DeBruno), and heighten attention to his milieu. As Shylock becomes less overtly bitter, less pungent, the ensemble of Christian characters around him becomes ruder and cruder, finally taking to the streets for a masque disguised in sheets that read Ku Klux Klan.

A modernized setting—Venice transformed to suggest late nineteenth century capitalist New York—supports this rebalancing of factions. The opening scene plunges us into the deafening, self-generating frenzy of the Rialto, where money is risked to make more money just as surely as it is in Shylock's church-forbidden practice of usury. Against this backdrop Bassanio's (Jeff Cummings) elaborate request for yet another loan from Antonio (Michael Elich) hums with manipulative undertones that will echo throughout the play. When he chooses the lead casket over the gold or silver, his self-congratulatory body language suggests an inside trader who figured out how to play the system rather than a young man who has realized the value of something besides money. His

obvious shortcomings dampen the romantic rhythms of the play, but Robin Goodrin Nordli's Portia refuses diminishment and somehow combines clarity of vision with an open heart.

Troilus and Cressida resists then satisfies like a hunk of tough but savory meat. Imagine a shrunken *Henry V*, skinned and charred on a spit over an open fire. Nine

futile years of Greek assaults against the walls of Troy have reduced war to a boring day job; the Trojan heroes play hookie, while the motley Greeks stand around with no visible battle plans, no equipment, no urgency, no movement—just convoluted speechifying. Why are they fighting? The prematurely

jaded Troilus (Kevin Kenerly) offers the answer when he observes early on, "Helen must needs be fair/When with your blood you daily paint her thus." Wars are fought to bestow value, not to preserve it. It's the piling up of dead bodies that serves to make our abstract and arguable convictions substantial and absolute. We fight to prove we've got something worth fighting for.

This strong, dark production directed by Kenneth Albers proclaims in every detail the senselessness of this vicious circle. The black and white costumes of Greeks and Trojans keep the sides clear, but carry no moral significance. In fact the Trojan soldiers' white is the dingy shade of bones on X-rays, in contrast to the pure white gown of Cressida. Lucidly played by Tyler Layton, she learns before our eyes to protect her vulnerable innocence with precocious banter, as war turns love in all its forms perverse and lecherous.

After such provocative and chewy courses comes the welcome the dessert of pure comedy: *Merry Wives of Windsor*, a lemon pudding, both tart and sweet, and over at the Oregon Cabaret, *Eat TV*, a veri-

“
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BANQUET FOR THE MIND AND
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ACCORDING TO VASTLY
DIFFERENT CUISINES.”

table smorgasbord of treats, on the verge of erupting at any moment in a food fight.

In Lillian Garrett-Groag's no-gags-barred production of *Merry Wives*, all those actors we sometimes take for granted in serious roles throw propriety down the disposal and whip zaniness to high art. Mark Murphey as Dr. Caius oozes French with a Texas accent; Richard Howard as Mr. Ford buckles under hysterical jealousy like a faulty soufflé. There is proper nourishment here as well, in Garrett-Groag's deepened concept of Falstaff (Ray Porter): a younger, slimmer image of himself (Charles Kimball) peers out from the mirror in his room, egging him on to foolishness, while a tapestry over his bed portrays the beloved Hal-turned-Henry V whose rejection still haunts him. And the magic finale is poignant beyond words; you just have to be there, to discover that as the lights dim on this farce about Falstaff, you may find yourself in tears.

Eat TV is the original concoction of Jim Giancarlo, one of Oregon Cabaret's artistic directors, and while deliciously entertaining, it offers plenty of protein along with all the sugar and fat. The music by Darcy Danielson and Jim Malachi flashes a contemporary jazzy edge, while the premise, a channel devoted exclusively to cooking shows, makes legitimate fun of our national compulsion, enabled by general affluence, to seek redemption and transcendence in food. Or if not transcendence, at least a sporting event, because that's where the plot leads—to a cooking contest, the winner of which stands to win a contract with NBC. If I had to pick a favorite number, it might be the tango "Everything Good (Is Bad)", sung by food-Nazi Spirulina Jones (Heidi Ewart) dressed in Birkenstocks and earth tones and wielding a gigantic carrot. Or maybe Vito la Gusto's (Kevin Brendan O'Malley) operatic hymn to pasta. Or maybe Vincent van Rhine (Leo Cortez) leading us through a wine tasting, earnestly sorting the bouquets into such aromas as creamed corn, marshmallow fluff, and freshly-sharpened pencil. But I don't want to give the whole show away. *Eat TV* is off-Broadway at its best. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press).

POETRY

Time From Plowshares

BY JULIE WEBER

Foxtails and henbit rise up through the grasses
like chores that multiply behind my back when I'm not looking.
Everywhere, in orchards, windmills are spinning
while that rusty plow, like an anchor, lies beached in my yard.

How can I still time like the plow,
distill time from plowshares,
sink my teeth into the soil
and rust with jeweled raiment in the rain?

My great hollow heart aches to wrap itself around an empty place
and hold that opening taut like skin stretched on a drum.
Like a hooded wagon, a tent, I would crouch within
silent,
waiting,
while wild mint threads everywhere outside through the soil
like forgiveness unkempt, in splendid array.

Julie Weber is a writer, psychotherapist and author of Information Warriors, a bi-monthly newsletter on socially responsible investing. Her poetry and prose have been published in Matrix, Just Out, Prizm and We'Moon. She recently completed her first novel, Story Beneath the Story, and has begun work on Memoirs of my Troubadour Years, a collection of true life myths from her early twenties. Julie lives in Ashland, Oregon.

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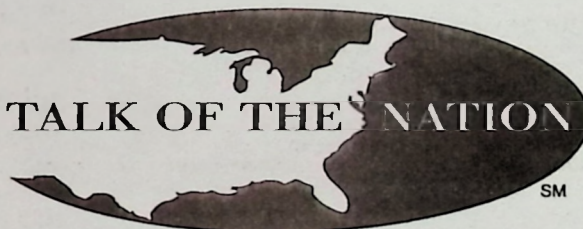
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